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STEPHEN MULQUEEN

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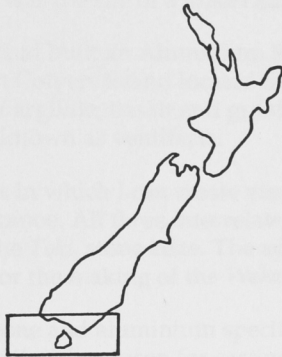
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ABSTRACT

This report outlines the research and development of a body of work which has emerged as a response to a particular place, TIWAI in Bluff Harbour, Southern New Zealand. This body of work involves a visual dialogue between the ventifact, adze, and canoe as metaphor and symbol.

keywords: *Ventifact* (wind-formed, stone or pebble).
 Toki (stone adze).
 Waka Tiwai (dugout canoe).



INTRODUCTION 1.1

Born in the harbour of Bluff,(Figs 1 & 2) Southern New Zealand in 1953, I am a second generation Pakeha of Irish and Scandinavian descent. Having lived the early part of my life in the Southern region, I left in 1975 to live and study in Dunedin. In 1988, I returned to Southland to teach at the Southland Polytechnic and there I slowly began to examine and evaluate the place of my birth. Gradually I rediscovered the region and its rich resources of cultural material. I began asking questions about personal and national identity and about the evolution of cultural themes.

It was not until 1992 when I took the opportunity to undertake Post-Graduate studies at The Australian National University, Canberra Institute of the Arts, that my research and study program developed a clearer focus. My research draws relationships between certain texts and forms, using specific sculptural materials such as stone and metal, as a way of referring to my origins and their wider regional context.

I have chosen to work with the Maori word *Tiwai* meaning 'dugout Canoe'. *Tiwai* is also the tip of a long windswept peninsula within Bluff Harbour which 500 years ago was the site of a Maori adze factory.

In 1969/70 Comalco Ltd built an Aluminium Smelter on *Tiwai*. (Fig 3) At the prehistoric quarry on Colyers Island located in the northwest part of Bluff Harbour, outcrops of argillite, basalt and granite occur, abraded by wind into multifaceted shapes known as ventifacts.

I have explored ways in which I can create visual metaphors with the ventifact, adze, and canoe. All three interrelate, the ventifact as stone is the source material for the *Toki*, stone adze. The adze is the principal agent, combined with fire for the making of the *Waka Tiwai* dugout canoe.

I have chosen sandstone and aluminium specifically to symbolise my interaction with this site .The reason for casting aluminium pertains directly to the function of the Aluminium Smelter. The casting and exporting of aluminium ingots today is analogous to the pre-European manufacture of adzes for trade and export 500 years ago. Both stone and aluminium have cultural significance within the framework of my project and underline the inherent relationship between the changing technologies from stone to metal that has occurred within the Bluff harbour location, over the period of time from pre-European Maori to Pakeha occupation.

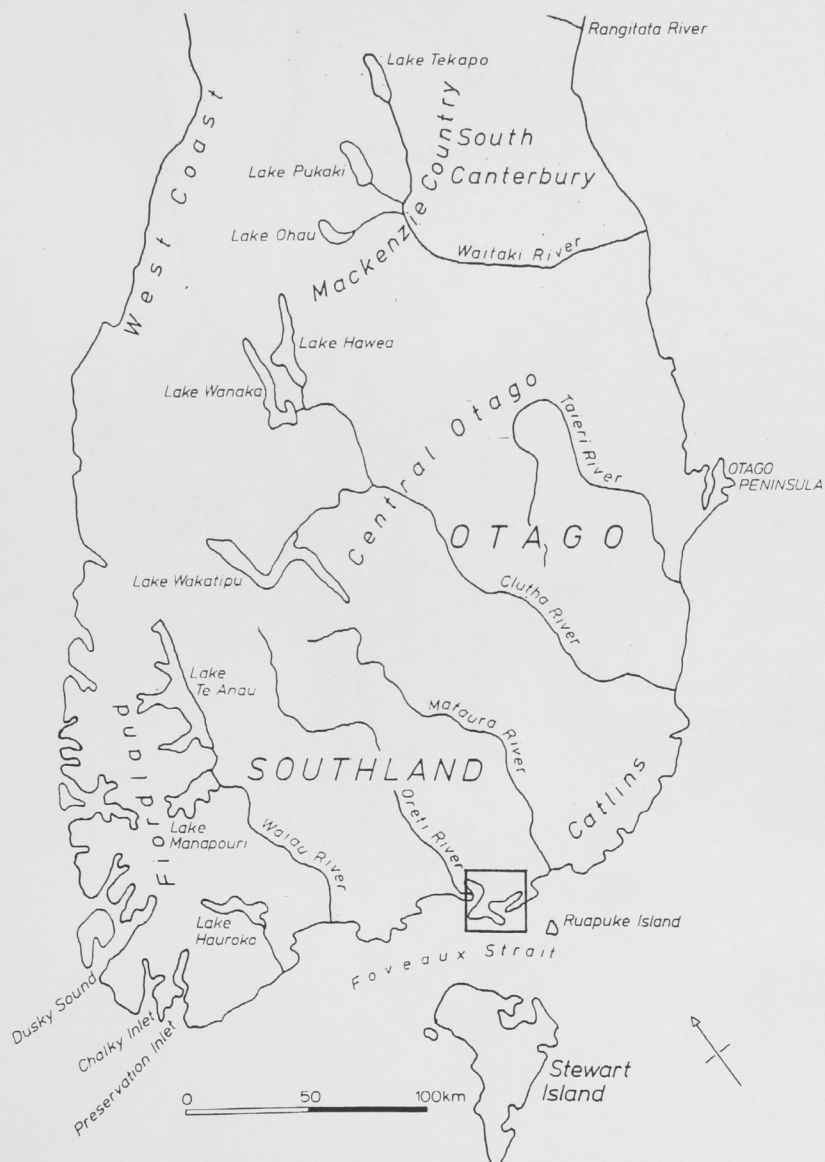


Fig 1 Southern New Zealand its districts and physical features.



Fig 3 Tiwai Aluminium Smelter. Bluff Harbour, New Zealand.

SOCIAL AND HISTORICAL BACKGROUND 2.1

The *MURIHUKU* (Southern) landscape does not abound with the terraced hill pas and pitted ridges which in the North Island are such obvious clues to a pre-European past. However it is in the placenames that there are significant reminders. Today some Maori names have become so closely associated with modern Institutions that one seldom pauses to recall their origin.

For example, Otago which is a mis-pronunciation of *Otaakou* seems almost naturally to belong to the Daily Times, Harbour Board and University, *Tiawai* to the Aluminium Smelter and *Makarewa* to the freezing works.

In the folds and recesses of the land the tribal past drapes its cloak. Lakes and mountains, big and small, from Tekapo to Manapouri, the Takitimu's to the Hokionui's. Most of the rivers from Waitaki to Oreti, hundreds of creeks and streams with names like Waihopia, Waituna. Points and Peninsulas, from Omaui to Pahia, are reminders that long before the arrival of the Pakeha this land was the dearest possession of another people.¹

This Maori presence, has given the land an historical echo, a resonance, that would otherwise be lacking. It has put me in touch with symbols that may arise out of the collective subconscious, but which here are Maori and therefore New Zealand in character. It has exposed me to concepts, to the spirit of the people and places, which I believe have universal value and application.

Historically all New Zealanders are immigrants. I and millions of Pakeha were born in New Zealand. We are citizens of Aotearoa. we have no other home as the Maori in Tonga or Samoa, the Hawaiki of the Polynesians. The Gaelic culture of my grandfather in Ireland was nearly obliterated by the English. I possess neither that nor the "Britishness" offered as a substitute. The culture I have is my Irish-Catholic heritage, plus ingredients from many other sources, some of which are Maori.

As a Pakeha I have grown up in New Zealand and will continue to grow there.

The term Pakeha derives its meaning from a number of sources.

The word for white clay and people with fair skins in Maori is *Pakepakeha*, or perhaps it was a corruption of the expression that Maori heard most frequently from the first English-speaking sailors who socialised with them 'Bugger Ya'.²

Pakeha is an indigenous New Zealand expression that denotes a term which belongs to New Zealand via one major stream of its heritage and is not Polynesian. It also denotes concepts which are no longer European, which derive from abroad, but which through the transformation of history and experience, through their proportions and combinations, are now unlike their sources.

¹ See Anderson, A. When all the Moa ovens grew cold Dunedin, 1983.

² See King, M. Being Pakeha Auckland, 1985.

To give an example, the music of Bach and Beethoven is European, not Pakeha. The music of Douglas Lilburn and from Scratch, is Pakeha. The paintings of Turner and Bacon are European, not Pakeha. The paintings of Colin McCahon and Gordon Walters are Pakeha. A field or meadow is a European concept, a paddock a Pakeha New Zealand one.

My association with things Maori does not make me Maori, but it is part of the experience that makes me Pakeha. Only at the points of cultural interaction can Maori things be defined as Maori and Pakeha as Pakeha. Only in situations of contrast can contours be sought, light and shade become apparent and positives be defined against negatives.

While Maori are Maori, and Pakeha are Pakeha, each has been influenced by the other and has had his or her culture shaped by the other. One essential ingredient of Pakeha-ness is contact with and being affected by Maori things. The Maori presence in New Zealand has given the land an historical echo. They lived and named things first, they are the *Tanagata Whenua* - people of the land.³

The land is without doubt the great New Zealand subject and it has become a hotly contested site of physical possession, of naming and renaming, mapping and journeying, of warring and of tribal, racial, and personal memory. It is an occupied zone in which histories are constantly reread and rewritten. Francis Pound the New Zealand art critic points out

The capturing of landscape in painted images was but the beginning of that act of possession and shaping of the land to European convenience. Like the practice of map making and topographical drawing, the early history of landscape painting is imminently linked with that of European discovery, appropriation and settlement.⁴

That linkage was often concrete and specific. For example, Charles Heaphy set down one of the most enduring icons of New Zealand landscape imagery Mt Egmont from the Southward (1840).

He was a topographical artist, surveyor, explorer, and propagandist for the notorious New Zealand Company. Commissioner of Goldfields and native Reserves, a judge in the Native Land court and a member of parliament. He fought in the Waikato Land Wars, became a major and won the Victoria Cross. His lucid and decorous watercolours are not so much disinterested records or objects for aesthetic pleasure, as they are weapons of cultural conquest, soft missiles in the service of the imposition of a powerful colonising vision.

There have been Pakeha artists past and present, who have simply, sometimes crudely, exploited Maori culture and appropriated elements from Maori art for their own immediate critical and financial gain.

³ See King, M. *Being Pakeha* Auckland, 1985.

⁴ See Pitts, P. *Headlands Thinking through New Zealand Art* Sydney, 1992

The painter C F Goldie (1870-1942) provides a good example. His representations of Maori with their meticulous attention to *Moko* and primary attention to head (which is *tapu*, sacred in Maori Custom) could be seen as a form of possession.

While there has been ample evidence of the plundering of Maori art and culture, not every Pakeha artist's connection with Maori Art and the land has been exploitative. New Zealand's best known regionalist painter Colin McCahon, took a different approach. McCahon was never interested in domesticating the landscape. Rather, in works such as Six Days Nelson and Canterbury (1950) North Canterbury Landscape (1951) surface details and embellishments like trees and buildings are swept aside in order to uncover the structure of the land.

Gordon Walters' hard-edged abstract paintings featuring the *Koru* motif make use of this spiral form in a very formal way. The *Koro* paintings as they have become known, represent a program of abstraction unparalleled in New Zealand art. They progressively simplify the form, divesting it of meaning and distance it from all cultural origins. Critics argue that Walters' adaptation of the *Koro* is acceptable because its shape is common to a number of cultures and therefore not a direct appropriation because it is a universal pattern. Walters also makes use of placenames like Aranui (Fig 4) as titles for his paintings. The titles offer us an indexical sign that points to or indicates certain features of the work. They are as Barthes says "the bait of Signification".

Walters: (14 October 1982).

I began to use..Maori titles from my environment in Wellington where I had grown up. Most placenames there were Maori ones and these names had a strong emotional significance for me. By using them to title my work I was able to pay tribute to the Maori tradition which has meant a great deal to me and to reinterpret it in terms of my own art and immediate environment.⁵

The core of my research and studies has centred on the selection of the placename *Tiwai* and its indigenous meaning, dugout canoe as symbol and metaphor. *Tiwai* was known as *Tewaewae* meaning foot, then it was called *Tewai* and at some stage the spelling changed from *Tewai* to *Tiwai* as it is known today. The area was *Tapu* to the Maoris and used as a burial ground. *Moetapu* is used to describe *Tapu* beach meaning 'Sacred Sleep' or 'Sleep of Death'. A *Waka Tiwai* is a single hulled canoe small to medium in size, made from a hollowed out tree. They were mainly river and estuary canoes, the name *Tiwai* in itself denotes the lack of accessories and implies a plain hull.

The pre-European Maori toolmakers of *Murihiku* recognised the outcrops of argillite, basalt and granite, of the harbour area as being highly suitable for the manufacture of tools. The stone was quarried and flaked into suitable preforms with granite hammer stones. The preform was then roughed out by flaking, bruised all over its surface to reduce scars left by flaking, and ground smooth using various grades of sandstone and pumice. The final product was the adze.

⁵ See Walters, G. *Order and Intuition* Auckland, 1989.

At this point I wish to make a basic distinction between the making process as in moulding and the making process as an assemblage of parts. For example, the distinction between the making of a clay pot, and a hafted adze. However, as Bronowski writes in The Ascent of Man

This represents a fundamental intellectual difference, not just a technical one. There is a great intellectual step forward when a piece of wood or stone, is split open and lays bare the print that nature had put there before it was split. I believe it to be one of the most important steps taken, the distinction between the moulding action of the hand, and the splitting or analytic action of the hand. When clay is moulded in the hand into a ball, or a cup, this reflects the cupped shape of the hand, the clay pit house reflects the shaping action of the maker, but there is another action of the hand which is different and opposite, the splitting of wood, or stone; for by that action the hand armed with a tool, probes and explores beneath the surface, and thereby becomes an instrument of discovery. From an early time man made tools by working stone, sometimes the stone had a natural grain sometimes the toolmaker created the lines of cleavage by learning how to strike the stone. The idea maybe comes first, from splitting wood, because wood is a material with a visible structure which opens easily along the grain, but which is hard to shear across the grain. Now the hand no longer imposes itself on the shape of things instead it becomes an instrument of discovery and pleasure, the tool transcends its immediate use, reveals the qualities and forms that lie hidden in the material. Like cutting a crystal, we find in the form within the secret laws of nature. ⁶

My current work has been informed by Bronowski's analysis of these very early beginnings in the evolution of stone toolmaking. These observations link directly to my research concerning the stone adze technology of the Polynesians in the Pacific, especially the Maori toolmakers of Murihuku and inform my present attempts to develop a visual dialogue between the ventifact the adze and the canoe as symbol and metaphor.(Fig 5)

⁶ See Bronowski, J. *The Ascent of Man* Chapter 3, BBC Corp London, 1973.



Fig 4 Aranui, 1982 Gordon Walters.

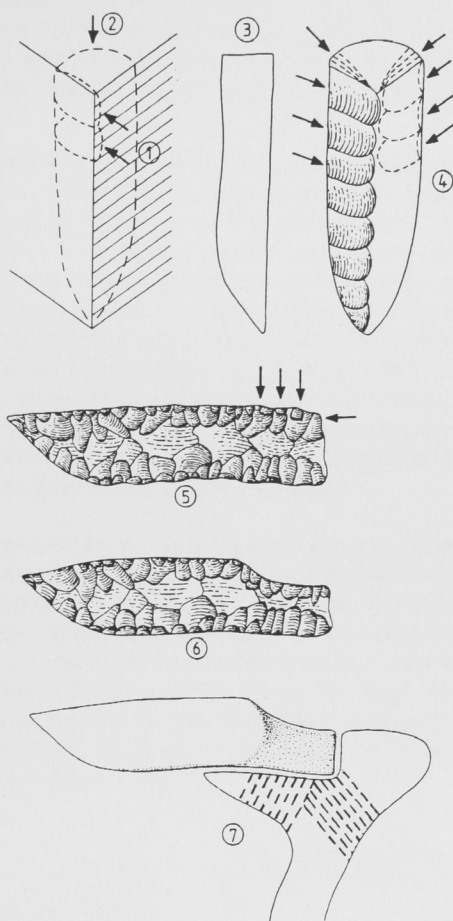


Fig 5 Seven stages' in the development of a Triangular adze.

VENTIFACT 2.2

Loose pebbles, stones and boulders in desert conditions often display markings and because such stones have been shaped or at least marked by wind abrasion, they are known as Ventifacts. This term comes from the Greek & Latin *glyptoliths* carved stone, *ventus* wind, *facere* make. Ventifacts have also been known as 'Aeolean stones' and have been referred to as 'Tools of the Gods'.

Vetifacts are formed when a stone too large to be transported is worn by the impact of blown sand and dust, the side towards the prevailing wind is planed off and is polished. (Fig 6) If the stone is granular its surface is pitted, often there are two or three directions from which the wind blows and the exposed surface of the stone acquires two or three facets which meet in sharp, smoothed edges. Several faces may be worn because the stone falls into new positions whenever the sand has been blown out from beneath it. If there is one edge between two distinct faces. the stone is called an *einkanter* (one-edge). If there are three edges and three faces, it is called a *dreikanter* (three-edge) and so on. Many ventifacts display wind-cut facets, generally either slightly concave or convex but occasionally quite flat and their surfaces are characterised by a relatively high gloss or sheen. ⁷

Ventifacts are to be seen in dunes in modern deserts, on beaches and coastlines where wind abrasion was much more effective ten or fifteen thousand years ago than it is today. At that time, Bluff Harbour and the estuary north of the Aluminium smelter at Tiwai point had a glacial climate, there was plenty of loose sand and winds were not yet interrupted by vegetation. The salient features of this area is the large worked outcrop of stone boulders, quarried by the pre-European Implement makers of Murihiku for stone tools, all of which had been previously abraded by wind and sand to venifact shape. (Fig 7).

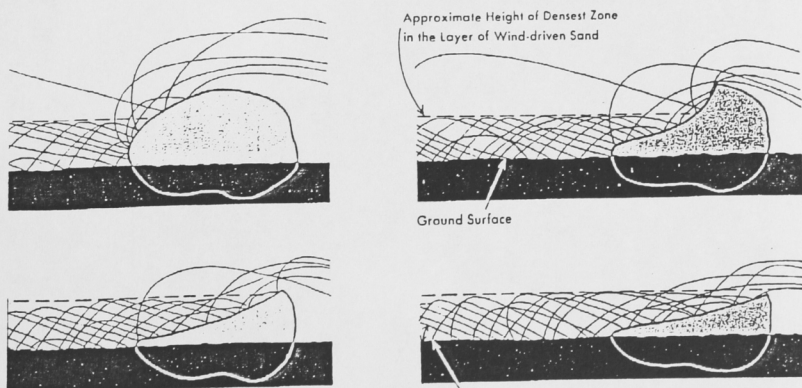


Fig 6 Ventifacts in various stages of forming

⁷ See Thorton, J. The Guide to New Zealand Field Geology. Read & Watson, Otago. 1962.



Fig 7 A Partly Quarried Ventifact from Colyers' Is, Bluff Harbour NZ.

TOKI ADZE 2.3

The first tools were probably weapons and the most significant early tool to emerge as an art working implement was the adze. Adzes are often similar in size, but vary according to the material to be worked. They are all made of hard stone, basalt, flint, or argillite and sometimes shell. Each adze is shaped in accordance with a distinctive tradition within a culture and each adze bears the unique cultural trade mark of a maker.

After faithful service the adze became companionable and would acquire magical power, finally to be buried with its owner to assist in the transition to the after life. Every stone age culture developed the adze, each in its own characteristic shape and left it behind as an unmistakable clue to that particular cultures' presence. The adze has been called by H.D. Skinner,

One of the most important cultural fossils of our past.

The Polynesian chose the adze as an implement above all others and developed it to a very high level as a traditional skill. They lived longer with the stone adze than any other stone age people. They perfected the aesthetic form of the tool and developed it to a point of ceremonial refinement until it lost its function as an adze

When stone was the best material available for tools the adze became the best tool for shaping a canoe hull from a tree trunk. Even today the metal adze is used for this purpose in parts of Polynesia and the Caribbean.

The adze is best described as an axe with the head or blade set at right angles to the handle instead of parallel. (Fig 8) It was a universal tool for stone age man until it became supplanted by the metal axe, which was quicker and more versatile, especially at cutting and shaping wood. The stone adze was more accurate, easily controlled and capable of more subtle work. For special uses an in-between tool, the side hafted adze, was developed, which was particularly effective in bow and stern sections of canoes. The axe is almost worthless for canoe work and it was from canoe making, that the Polynesian's highest crafts and therefore art was developed. ⁸

The adzes of Murihiku have a very highly regarded status within the Polynesian context. Murihiku contained a greater variety of rocks from which adzes could be made than do all the other parts of New Zealand and Polynesia put together. The Murihiku implement makers had at their command a wider range of rock types than any other Polynesian implement maker and could therefore experiment to an extent impossible elsewhere. To technological experiment was added aesthetic experiment, beauty in the finished product was sought, in some cases as much as technical efficiency. Several implements exist in which beauty appears to have been the makers aim.

⁸ See Dodd, E. Polynesian Art. Mead, New York. 1976.

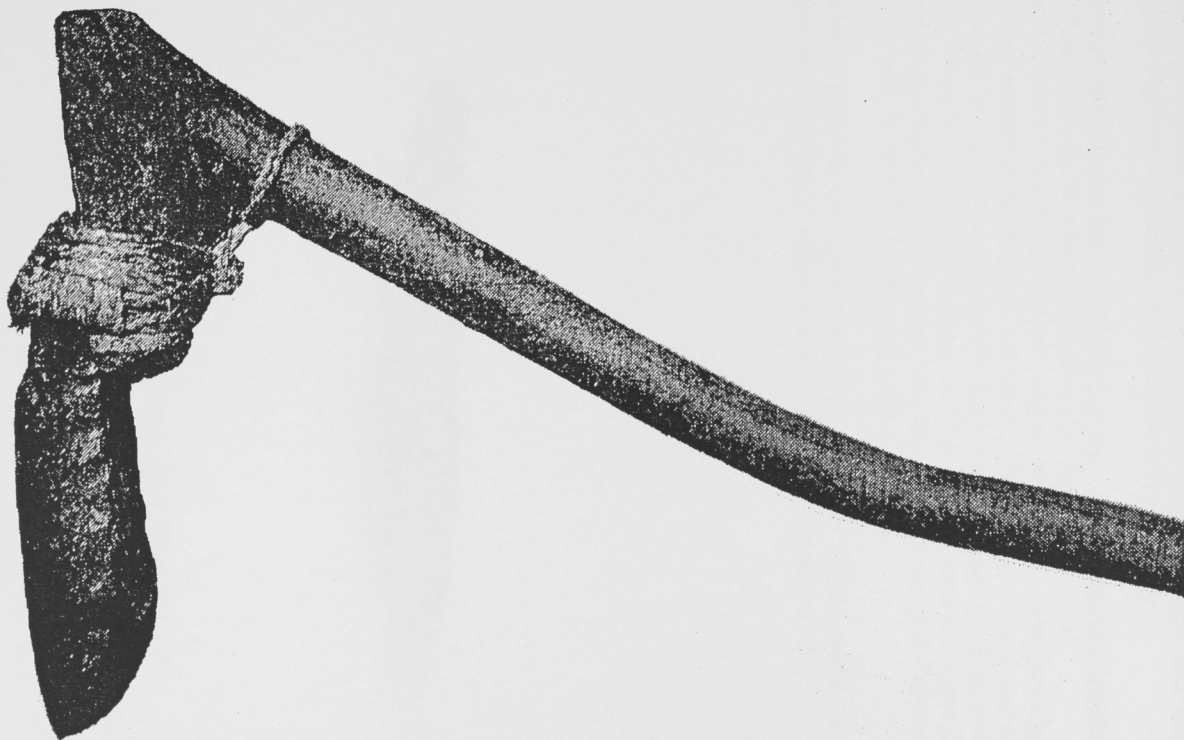


Fig 8 Hafted Maori Adze

Of all the adze types throughout Polynesia the triangular adze was the most highly specialised and it is seen at its most varied and most beautifully finished in Murihiku. (Figs' 9 10) It was called *poki* by *Ngai Tahu* and its primary function appears to have been the felling of trees.

The implement was hafted axially and used in the manner of a crowbar which was driven into the trunk across the grain of the wood.

A small piece of wood fibre would then be levered out, using the ridge on the proximal margin of the bevel as a fulcrum. The strength of two men may have been used. In this way two parallel rings were punched round the tree. The belt of wood between the two rings was then adzed out and the tree felled.

The triangular adze occurs in every important island group in Polynesia but is usually rare. In Murihiku alone it is fairly common.

Murihiku seems to have produced adzes in greater variety, numbers, and beauty than any other region in Polynesia or perhaps the world. ⁹

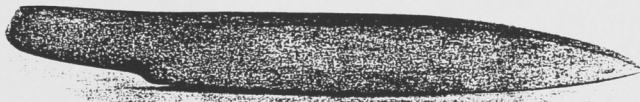


Fig 9 Adze. Toki Metabasalt, Southland, Tutarau.

⁹ See Skinner, H.D. Comparatively Speaking. Studies in Pacific Material Culture, University of Otago Press, 1922-1972.

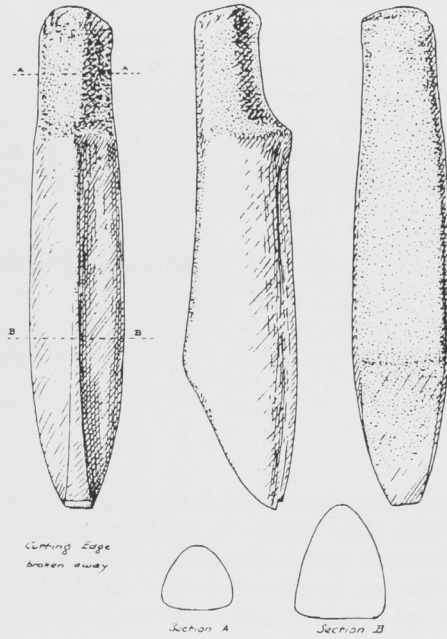


Fig 10 Drawing of a Triangular Adze from Murihiku

CANOE / BOATS 2.4

For over 12,000 years a wide range of objects has been used as water transport in the exploration of lakes, rivers, and the sea. Boats and ships have long occupied an important place in human affairs

There have been descriptions, renderings and images, of ancient boats carved on rocks, engraved on coinage and seals, depicted in literature and on tapestries and paintings, each illustrating the development of various watercraft throughout the ages. Works of art provide evidence of the history of boats. For example, a Gold boat found near Brougher in Ireland.

Christopher Columbus introduced *Canoa* to Europeans and it became the familiar term used by explorers and historians to denote native Dugouts. The word was modified to become *Canoe* and it has been used ever since in English as a generic term for the aboriginal boat. In its original sense the word *Canoe* simply means boat. It comes from the language of the *Arawak* people and was used to denote the vessel they built and used on the waters of the West Indies.¹⁰

- The boat has Four different origins :
- The Raft.
- The Skin Boat.
- The Bark Boat.
- The Dugout.

The dugout however was capable of almost limitless development and had the widest influence on the evolution of wooden boats. Although boats from these four origins developed independently of each other in different parts of the world there was interaction between boatbuilding traditions of these four groups, so that one group affected the shape, structure and development of later boats.

The Maori immigrated from northern Polynesia, bringing with them the prototype for their canoes. There are three main types of Maori canoes used in pre-European times, the double canoe, the single canoe with outrigger, and the single canoe with no outrigger. It is the latter type which survived, and became familiar to the first Europeans. Today there are some fine examples to be seen in a number of museums throughout New Zealand, the "Tok-a tapiri" in the Auckland Museum would be one. The Maori war canoe was the most ornate of all the traditional Pacific craft, it could be up to 70 ft (21.34 mts) in length with a beam of 5 ft (1.52 mts) The Toki (stone adze) was the principal agent combined with fire for the making of the canoe, and was dug out from a single Kauri pine tree. These canoes were normally paddled but occasionally a sail of an inverted triangular shape was used (Fig 11).

¹⁰ See Roberts, K. G. & Shackleton, P. The Canoe. A history of the Craft from Panama to the Arctic. MacMillan, Toronto. Canada. 1983.

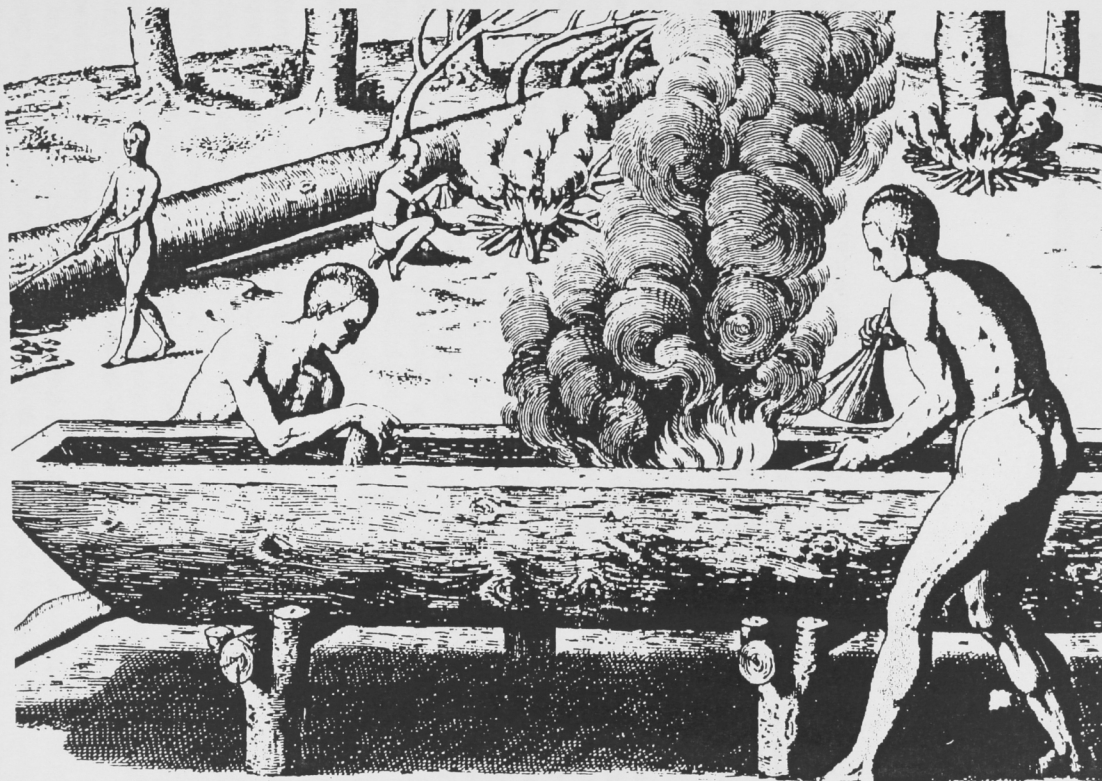


Fig 11 Canoe being adzed and burnt-out.

The classification and description of the Nga Waka Maori Canoes fall into one of four categories.

Waka tiwai (also called *waka kopapa*).(Fig 12)

Simple dugout canoe used for fishing and river work.

Waka tete.

Slightly ornamented coastal canoes, used for fishing and travelling.

Waka taua..

War canoe.

Korari and *reed craft*

Made from raupo (bulrushes) and Korari (flax stalks). ¹¹

Maori oral tradition tells of great voyages of discovery and colonisation in which famous ancestors built double-hulled canoe and set out to find new lands in the Pacific. New Zealand was inhabited for only 1000 years before it was rediscovered by the Dutchman Abel Tasman in 1642, who named the new land Zeealandia Nova after a Dutch Province in Holland and then by Captain James Cook in 1769.

The first contact between Maori and Pakeha is recorded by Tasman, who anchored in Golden Bay in December 1642. (Fig 13) This meeting took place on boats and canoes and resulted in the first cross cultural misunderstanding. In the dusk his crew exchanged shouts with brown men in canoes whom they could barely see, neither side understood the other in the slightest. When the Maoris blew their war trumpets at the Dutchmen, Tasman had two of his own trumpets play in reply. In effect a Polynesian challenge to fight had been issued and accepted. The following day four of Tasman's men were killed by Maoris when they attempted to row from one of their vessels to another. Ignorant of how this had come about the navigator condemned the 'outrageous crime,' named the region Murderers Bay, and departed without setting foot on New Zealand soil.

James Cook displayed a better understanding of Maori behaviour 130 years later. He too was attacked but did not use the incidents as grounds for departure or excessive retaliation. New Zealand was visited during all three voyages by Cook to the Pacific. The longest stay being from 9 October 1769 to March 1770. Among the drawings that the artists and naturalists of the first expedition made while in New Zealand are studies of canoes and their stern and prow ornaments (This reference to stern and prow has had a direct bearing on my current work).

On referring to Cooks journal we find that on the 1st of November 1769 his ship met a Maori canoe as he passed off Whale Island in the Bay of Plenty some sketches representing Maoris in their canoe can be more firmly linked with a particular incident. While Cook was in the Queen Charlotte Sounds, his ship made contact with local Maoris on the morning of June the 4th 1773, a

¹¹ See Nelson, A. Waka Maori. Maori Canoe. The MacMillan Company, Auckland. 1991.

few days before departure. A double canoe approached from the north, armed with 28 men. It was the largest canoe they had seen.

It stopped opposite the Resolution and two members of its party, apparently chiefs, stood up to address Cook's ship. The first chief held a green flax plant in his hand to symbolise his peaceful intentions. The second chief was remarkable for his temperament and accompanied his speech with wild movements of the arms. Some time after the address the Maoris were invited aboard the Resolution and objects were traded

These sketches are not only important for the historical recording of those first meetings between European and Maori, which took place on boats and canoes but also documents the circumstances surrounding the acquisition and trade of Maori and European artefacts. For example a rare shell trumpet was amongst one of the artefacts traded. This highlights another reference point developing within the framework of my program, the evolution of bicultural tools that evolved out of these first meetings between European and Maori.¹² (Fig 14)

¹² See Mitchell, I. *Captain Cook and the South Pacific*. The Australian National University Press, Canberra. 1979.



Fig 12 Waka Tiwai dugout canoe with woman and axe.

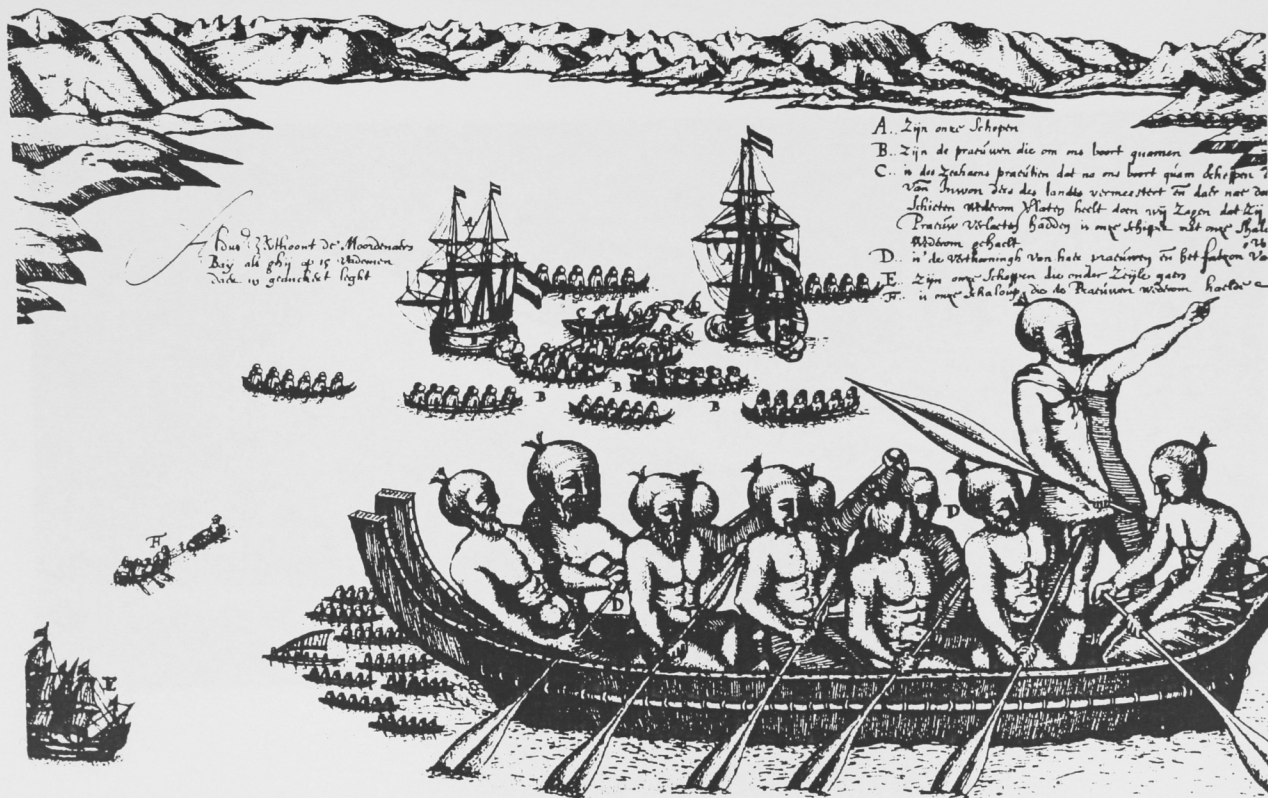


Fig 13 Illustration of Abel Tasman in Murderers Bay 1642.

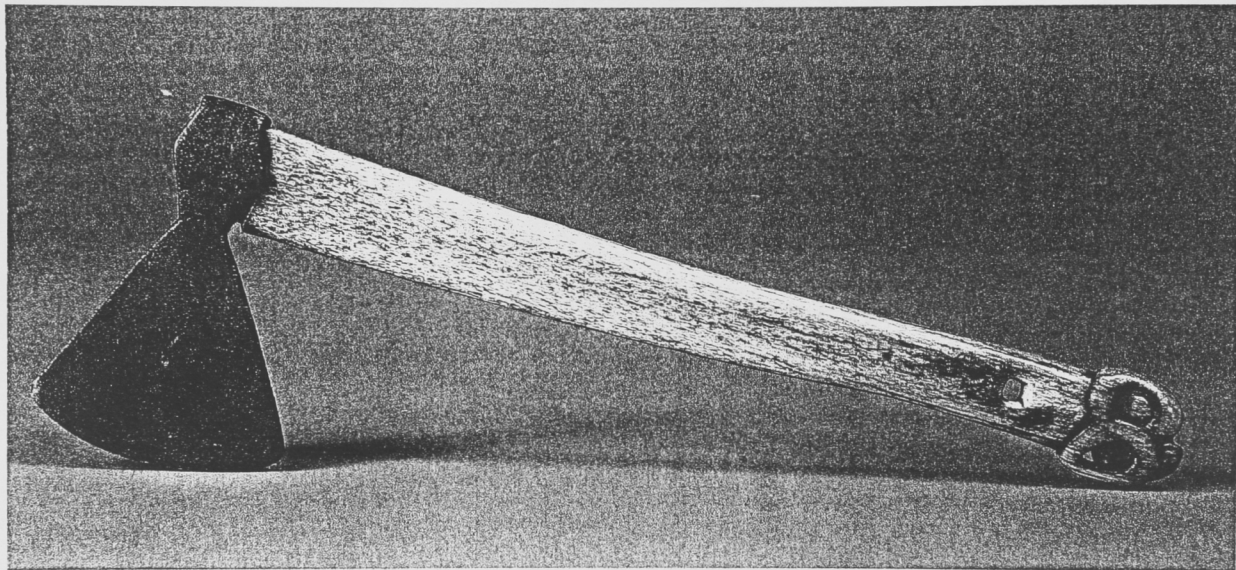


Fig 14 Iron axe head with whale bone handle.

MATERIALS AND WORKING METHODS 3.1

I have chosen to cast aluminium (Fig 15) and carve sandstone specifically to symbolise my interaction with this site. The casting of aluminium pertains directly to the function of the Aluminium Smelter, the casting and exporting of aluminium ingots today is analogous to the pre-European manufacture of the adze for trade and export 500 years ago.

The use of sandstone is a reference to the abrasive qualities of the stone and pertains to the function of scraping, and rubbing down the inside of the canoe hull. It has also become an important reference material for my current body of work in the sense that I have been able to link the splitting action of the stone referred to by Bronowski in The Ascent of Man¹³ to my own developments in the process of reinterpreting new forms.

Tiwai 1 Sandstone and Aluminium boat (Fig 16) has been split in half to form two parts. The Sandstone has become the vehicle, a piece of sedimentary landscape, quarried from layers of sea life and carved to reinterpret and incorporate the references to which my research has been directed. The research has examined a considerable body of Archaeological evidence, recording the details of ancient boats and ships which have become land locked in time. These images of excavations appear like large moulds or negative spaces locked and bound in union with the landscape. They have the appearance of a skeletal cavity. like the Sutton Hoo excavation,¹⁴ (Fig 17)

Research into these ancient boat forms has provided me with a series of interesting connections to the context of Bluff Harbour. There in the harbour lie the remains of several whaling ships, a powerful symbol of man's attempt to dominate the sea around the southern coast of New Zealand in the late eighteenth, and early nineteenth century. (Fig 18)

¹³ See Bronowski, B. *The Ascent of Man*. Chapter 3 BBC, Corp. London. 1973.

¹⁴ See Greenhill, B. *Archaeology of the Boat* Wesleyan University Press, Connecticut. 1976.

In sandstone prow (Fig 19) the concave negative space, evokes the spirit of the triangular adze, triangular stone lures (Fig 20) stern and prows of the Waka Tiwai (Fig 21) all of which have strong cultural and visual connections to the ventifact, the source material for the tools and integral to the making process of the *Waka Tiwai* dugout canoe. I have also explored the idea of positive and negative spaces in relation to forms and further to casting of venifacts, the idea of moulds and containers.

In his short story 'Bluff Retrospect' Southland born regional writer Dan Davin wrote :

He sat on top and looked out over Foveaux strait. Three miles away he could see Dog Island with its black and white lighthouse, tallest on the coast. Then Centre Island away to the west, an old burial place of the Maoris. He could barely make out Ruapuke Island which used to be Bloody Jack's hideout and could only guess where the Orepuki Cliffs must be, *Papakihau* was the Maori name, slapped by the wind ¹⁵

It is this type of vivid, descriptive imagery that has informed the manner in which I think about place and cultural identity. A word such as '*Papakihau*' and a phrase 'slapped by the wind' are cultural reference points that have led me to make the connections between natural processes that formed the ventifacts and cultural processes involved with the placement of text, numbers, (Fig 22) and sandblasting in the work.

¹⁵ See Davin, D. *Bluff Retrospect* New Zealand Short Stories, 3. Oxford University Press, Wellington. 1975.



Fig 15 Aluminium castings of an Adze Ventifact and Axe handle

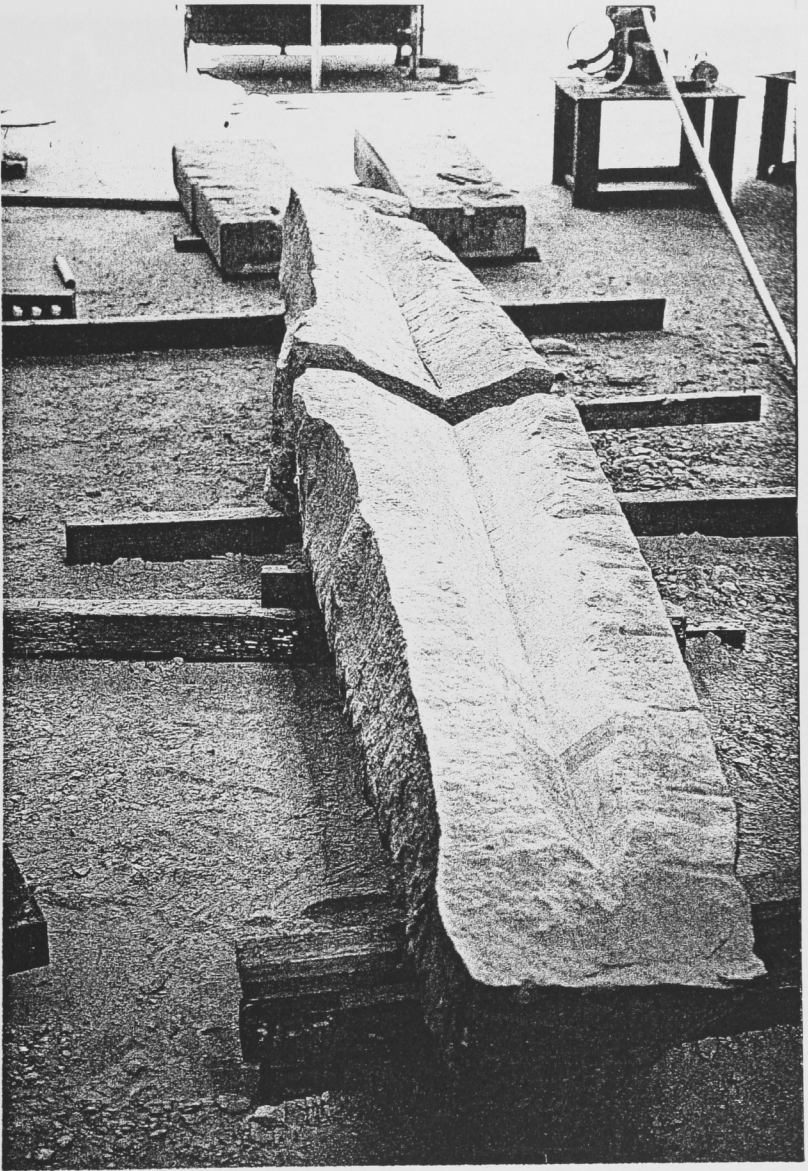


Fig 16 Tiwai 1 Sandstone and Aluminium Boat.

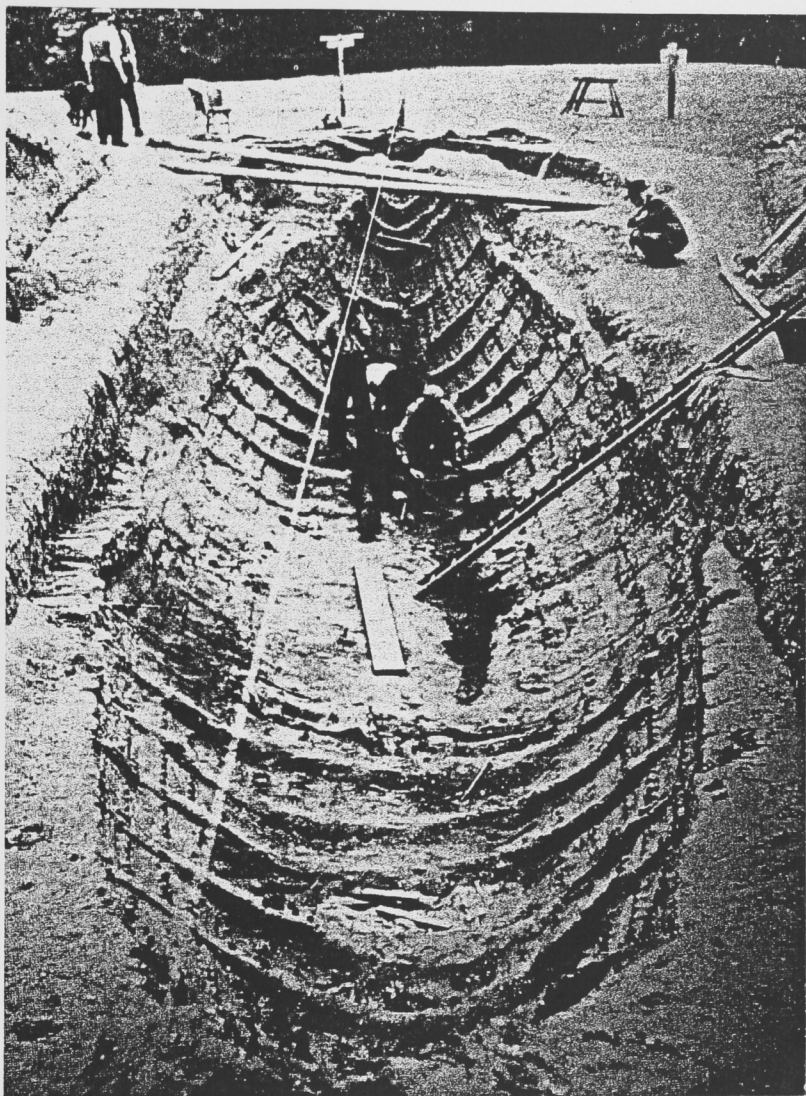


Fig 17 A view of the impression of the Sutton Hoo during excavation



Fig 18 Wrecks of old Whaling ships in Bluff Harbour.

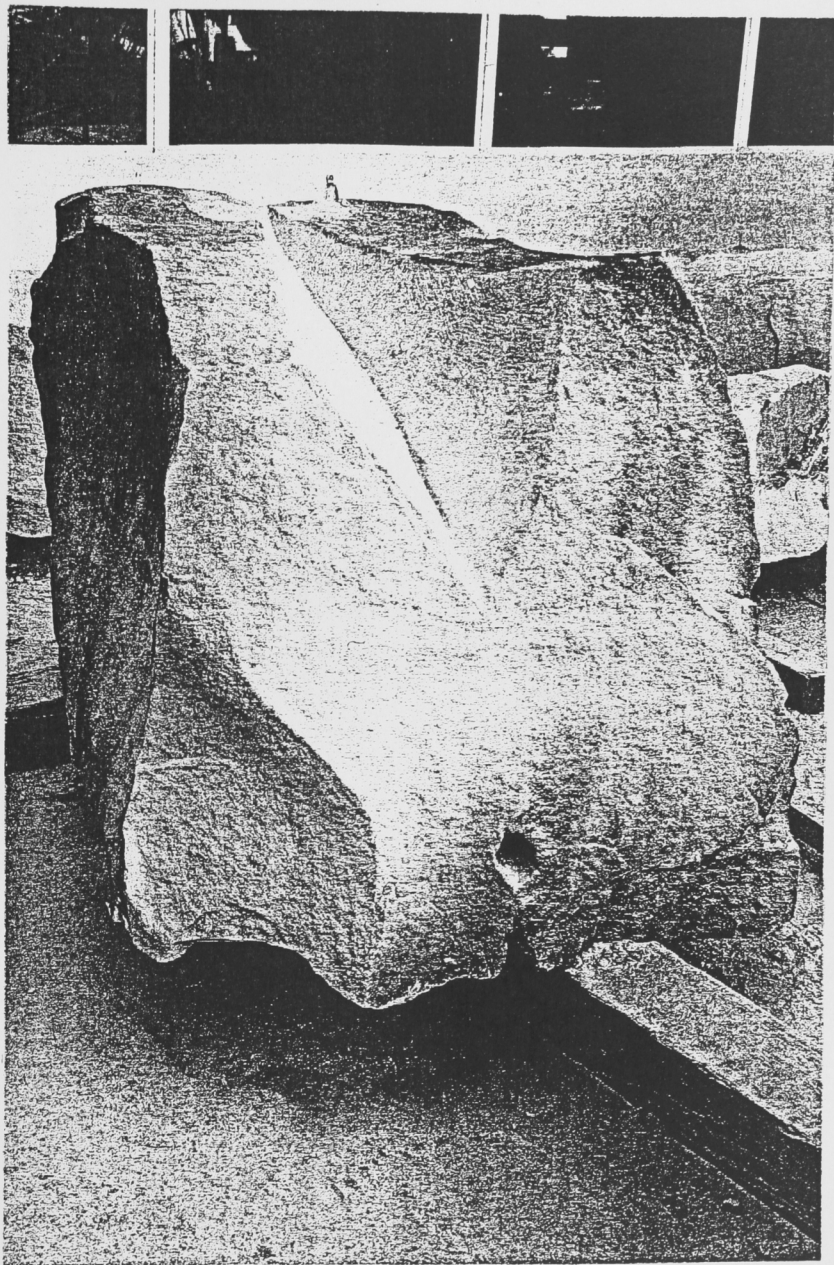


Fig 19 Sandstone Prow.

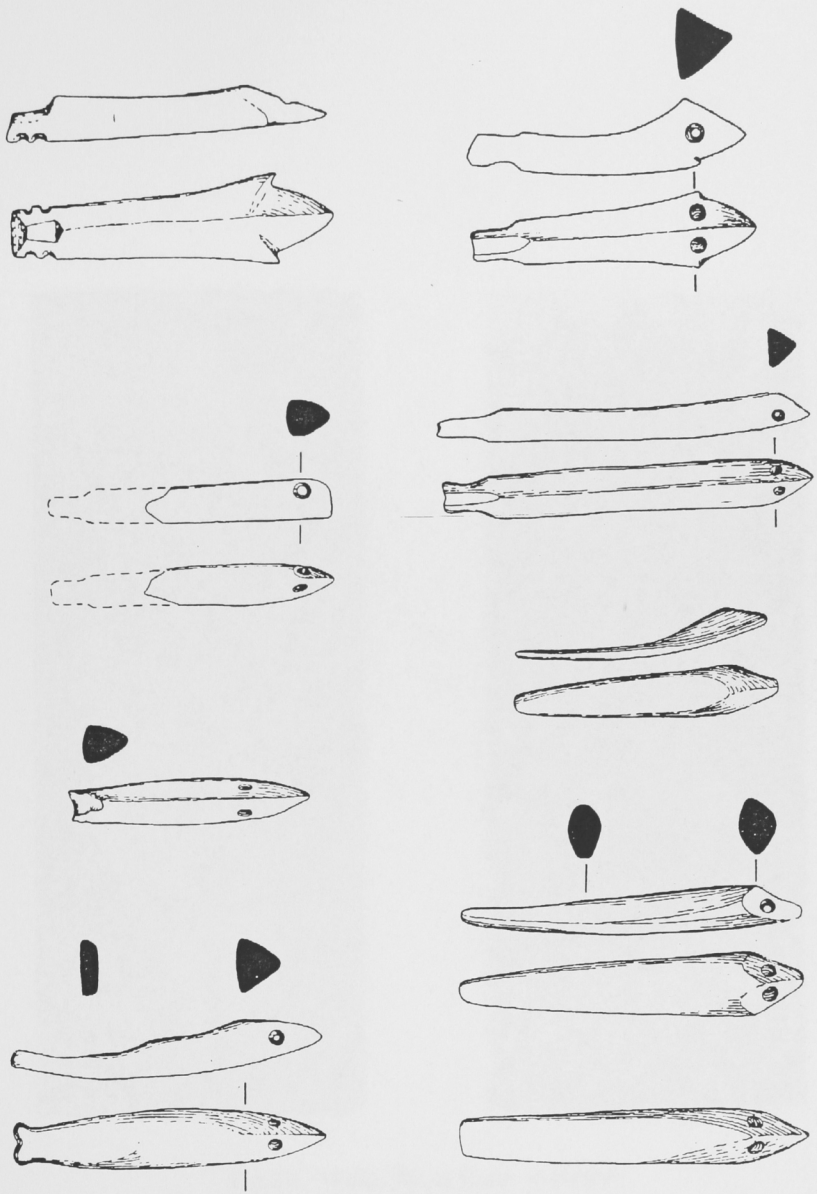


Fig 20 Triangular section stone lures

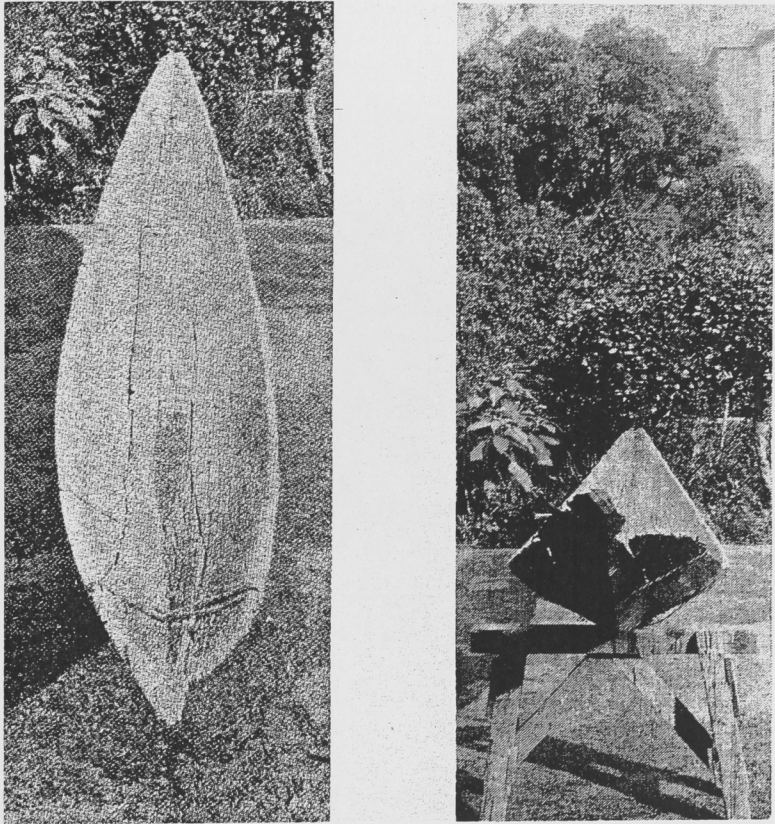


Fig 21 Waka Tiwai Prow and stern.

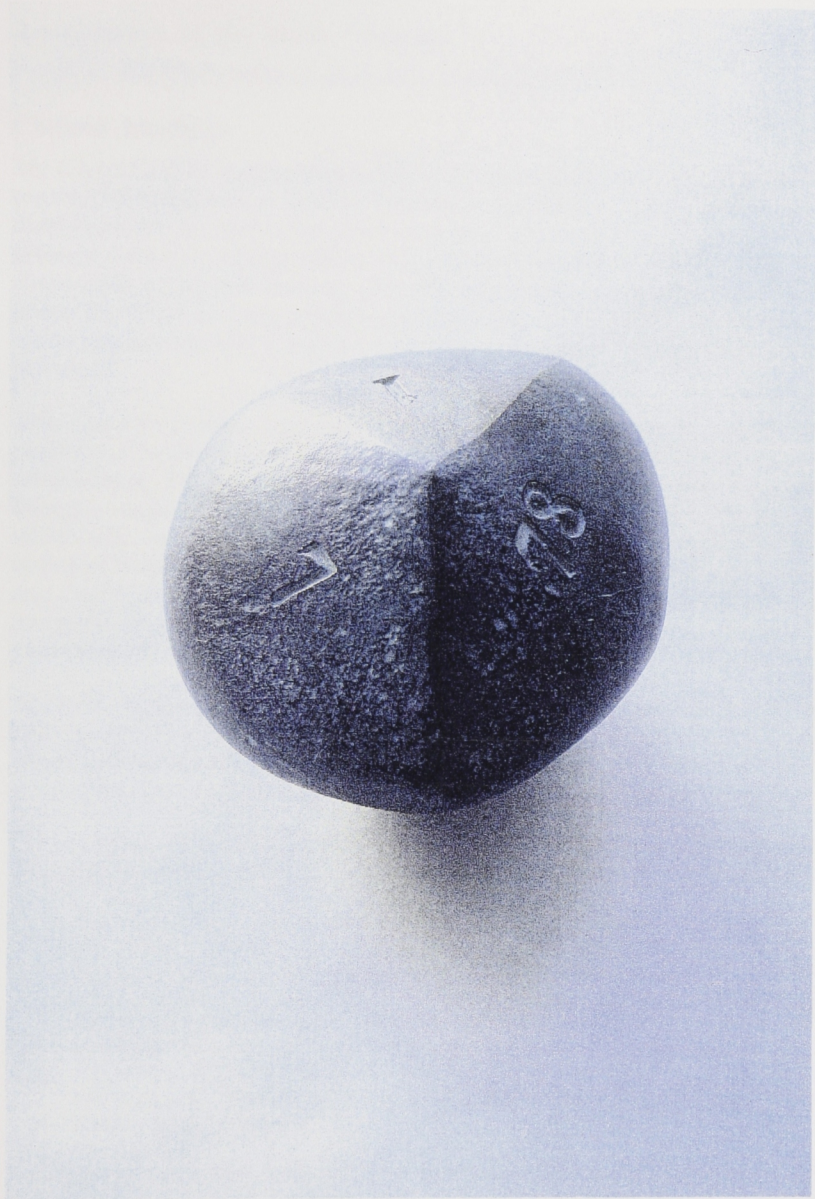


Fig 22 Birth/Death: 1/ 7 /78 Mourning Stone for an Infant Child.

PROPOSAL FOR THE SCULPTURE WORKSHOP 4.1

Aims/Subject of the Study Proposal

I wish to develop a body of work that deals with:

Cultural Identities

My intention is to explore this theme through a particular place. This is the region of Southern New Zealand known as Murihuku . It is located on the most southern margin of the South Island of New Zealand. Bluff Harbour (the reference place) is a large tidal inlet, part land part sea, roughly circular in shape with a long arm leading off to the east known as Awarua Bay. Tiwai point, the tip of the long windswept peninsula, is particularly important in terms of place because it will be repeatedly referred to through symbolism in my work.

There are two reasons why I have chosen this place to focus on. The first is personal. It is the place of my birth. This region has been my reality. This is what I know. The second reason is cultural. Here there are remnants of Pre-European (Maori), early European and Contemporary Pakeha \ Maori culture which will allow me to respond to the layers of cultural identity. I wish to interpret from a selected observation of nature in order to symbolise birth, life and death processes that constitute cultural identity. I will be harnessing images from and using such forms as ventifacts (wind-worn pebble/stone/natural phenomena) for casting, carving and construction.

As well, I will explore ways of using related cultural artefacts that embody both pre-European Maori and Pakeha/Maori bi-cultural values (eg triangular adzes, canoe hull and eel traps, iron axe/harpoonhead with wooden and whale bone handles), words (used in naming), numbers (dates and codes).

For example, I want to look at the way in which identity is reconstructed through renaming landscapes such as Bluff Hill, and Tiwai Point as seen here:

The original Maori name was 'Motupohue' which means Island of Convolvulus. The 'pohue' is the white convolulus that flowers on the hill each year. The first European name for the hill was called 'Mount'; then it became 'Old Man's Bluff' which derives from the Celtic 'Alt Maen' meaning High Rock. The French interpreted the hill literally and called it 'Vieuillard' (Old Man). Tiwai Point was known as Tewaewae and Tewai. A Tiwai is a Maori dugout canoe Part of the area was known as Tapu beach which was sacred to the Maoris and was used as a burial ground. Moetapu is also used to describe Tapu beach meaning Sacred Sleep or Sleep of Death.¹⁶

I wish to use texts, that is significant names and meanings, and incorporate these in or onto my proposed new forms In the development of this new work that combines form and text as sculptural object, I wish to imply meanings

¹⁶ See Hall-Jones, F.G. Invercargill Pioneers Southland Historical Committee, Invercargill.1946.
Bremer, J. E. The History of Greenhills. Graig Printing Co, Invercargill.1976.

and make statements about the original (ie. Maori and Pakeha) descriptive naming and re-naming of the landscape.

My reason for wanting to investigate this theme of identities is to resurrect lost cultural values and meanings and to preserve them in my work. I also want to reinterpret these in new art forms to establish the connection between past and present, historical and personal identities.

PERSONAL / CULTURAL IDENTITY

As a result of the work completed to date, my research and recent experimentation (eg casting) has led me to address autobiographical birth/death themes relating to my immediate family. For these works I have cast the original ventifact (dreikanter three faceted stone) and placed birth and birth/death dates (used as personal codes) on the stone. The stone shape (from ventifact/stone tools) establishes a symbolic connection to the landscape forging a link between personal events, memory as remembrance and cultural identity. I want to continue to explore and experiment further with the casting process which gives a particular symbolic value to the material aluminium so as to develop a coherent body of work on this theme

Materials and Methods

Metals: Aluminium, bronze and iron

Aluminium pertains directly to the site on which Comalco Ltd built the Tiwai Aluminium Smelter in 1970. 500 years before it was the site of a Maori adze factory.

In March 1969 during the construction of the Tiwai smelter a Bulldozer working near Tapu Beach uncovered a human burial

The body was lying in a crouched position on its right side and proved to be a Maori woman aged about 32 years. She had been buried with an Adze clutched in her left hand. This was an unusual find in female burials and may indicate a person of high rank¹⁷

These materials have been chosen specifically to allow me to symbolise layers of lost meaning and their interaction on a particular site. My wish to cast pertains directly to the industrial function of the Aluminium smelter at Tiwai Point. The casting and exporting of aluminium ingots today is analogous to the pre-European manufacture of the Adze for trade and export.

¹⁷ See Leach, B.F. & Sutton, D.G. Report on a Prehistoric Burial at Tiwai Department of Anthropology, University of Otago. 1972.

Stone: Pumice/Glass

Pumice is a glassy lava with the composition of rhyolite high in silica.

Stone: Granite, Basalt

Fine-grained basic igneous rock (igneous means produced by volcanic activity).

Stone: Argillite

Metamorphosed sedimentary rock, hardened by heat or great pressure.

These materials pertain directly to the rich geology inherent within the harbour inlet location. At the prehistoric quarry on Colyer's Island and at the tip of the Tiwai peninsula there are outcrops of argillite, basalt and granite abraded by wind to ventifact shapes. The pre-European Maori implement makers recognised these materials as being highly suitable for the manufacture of tools. The argillite and basalt was quarried and flaked into suitable pre-forms with granite hammer stones. The pre-form was then roughed out by flaking, then bruised all over its surface to reduce the scars left by flaking and then ground smooth and polished using various grades of sandstone and pumice. The final product was the adze

I wish to experiment with pumice and stone, eg granite basalt and argillite, in combination with aluminium to develop new sculpture forms. My purpose is to engage these materials as reference points as they link to the pre-European past. Pumice, for example, has links to the pre-European time when it was used to cut and polish the surfaces of the stone adzes.

Shells

The use of shell pertains directly to a number of middens that are found within the harbour inlet. The contents of the middens contain bones of seals, fish, birds, moa and many shells. From the growth rings and carbon dating on certain shells it has been deduced that the Tiwai adze factory was only used during the summer months. I also want to experiment with shells (eg green mussel, paua, toheroa, cockle) and bones to symbolise past and present activities in the harbour inlet. Bones are about what has passed. Shellfish are about gathering food and involve the processes of living and sustaining life.

Treatments**Patination and Colouring**

I wish to explore the dark green/black and red tones that characterise stones from the reference place. I will use these colours to symbolise the landscape, and life processes such as mourning, loss and grief.

Sandblasting

I wish to apply this treatment because it refers directly to how the ventifacts are formed naturally by sand and wind abrasion.

References and Documentation

I have read a number of books that have been inspirational and particularly useful in expanding my knowledge of the locality to which my intended body of work will refer (see bibliography). For example, in his short story 'Bluff Retrospect', Dan Davin refers to the following:

He sat on the top and looked out over Foveaux Strait. Three miles away he could see Dog Island with its black and white lighthouse, tallest on the coast. Then Centre Island away to the west, an old burial place of the Maoris. He could barely make out Ruapuke Island which used to be Bloody Jack's hideout and could only guess where the Orepuki Cliff must be, Papakihau was the Maori name, 'slapped by the wind'.¹⁸

It is this type of vivid descriptive imagery that has inspired me to think about place and cultural identity. A Phrase such as 'slapped by the wind' is a cultural reference point that has led me to make the connection between natural processes and the technique of sandblasting which I want to use in my work.

I will need to do more research on the practices of artists for whom a 'regional' identity is relevant to the body of work I want to produce.

Time scale

I will negotiate with the sculpture workshop and Southland Polytechnic on the extension needed to complete the graduate diploma in the new discipline of Sculpture to complete in July 1993.

¹⁸ ibid

CURRICULUM VITAE 4.2

Stephen Patrick Mulqueen

Born 1953, Bluff Invercargill New Zealand.

Education - Employment

- | | |
|---------|--|
| 1992 | Commenced Post Graduate Studies at the Canberra School of Art, Institute of the Arts, ANU |
| 1988 | Appointed full-time Jewellery Tutor for Craft Design at Southland Polytechnic. |
| 1986 | Appointed part-time Jewellery Tutor for Craft Design at Otago School of Art, Otago Polytechnic. |
| 1986 | Selected for the first Index of New Zealand Craft Workers. |
| 1983 | Amalgamated workshop with Mr Kobi Bosshard, Goldsmith, and formed 'FLUXUS' Gallery Workshop for Contemporary Jewellery in Dunedin Otago. |
| 1980 | Established Workshop at home. |
| 1976/79 | Completed Diploma of Fine and Applied Arts at Otago School of Art Dunedin Majored in 3D Design |
| 1975 | Worked with Jens Hansen, Goldsmith/Silversmith, in Nelson. |
| 1969/74 | Completed 5 Year Jewellery Apprenticeship in Invercargill. |

Group exhibitions

- | | |
|------|---|
| 1991 | Otto Kunzli Symposium/Exhibition.
Kiwi Eyes Cream Galerie Cake Otago Peninsula Dunedin
Afterwoods Exhibition Sergeant Gallery Wanganui. |
| 1989 | The Human touch Contemporary New Zealand Craft at the Bath House Rotorua's Art & History Museum. |
| 1987 | Fluxus at Bowan Galleries.
Southland Arts Society Exhibition- Guest Exhibitor.
Group Show at Villas Gallery, Kelburn, Wellington. |

- 1986 Annual Group Exhibition of Jewellery at the Compendium Gallery, Auckland.
Auckland Museum Exhibition
'Festival of the Oyster' Group show at the Manor Gallery Invercargill.
'New Veneers' Auckland Group Exhibition at Fingers Gallery, Auckland.
- 1985 Nelson Suter Art society spring Exhibition Guest Exhibitor
The Compendium Gallery Annual Contemporary craft Competition for Jewellery.
Annual Group Exhibition at Fingers Gallery Auckland
- 1984 Annual Exhibition at Fingers Auckland.

Solo exhibition

- 1991 One person show at 'Fluxus' Dunedin.
- 1990 One person show at 33,1/3 Gallery Wellington.
- 1989 One person show at 'Fingers'. Gallery Auckland.
- 1984 One person show at The Manor Gallery Invercargill.

Publication

- 1985 New Zealand Craft Magazine Number 14,15.
- 1986 Portfolio Section Number 19.
- 1988 Crafts International World Craft Council special Edition, Article NZ Crafts.

Collections

Auckland Museum Public Collection.

Awards

- 1992 Major Creative Development Grant, from QEII Arts Council of New Zealand to undertake Postgraduate Studies at The Australian National University Institute of the Arts Canberra, ACT.

CONCLUSIONS 5

All that I am sure of is my own experience and as an artist this is what I have to offer .

Anias Nin

When I arrived in Canberra I considered that the time ahead would test and evaluate my preconception about self.

This evaluation established itself as a major theme and led to an examination of the nature of identity in relation to the regional context, distance from this context can not be underestimated in relation to the research.

This process clarified my concerns regarding a number of cultural references that are related to my place of origin and manifested itself in an exploration of the symbolic and metaphorical possibilities of the Ventifact Toki adze and Canoe.

The distance from the Murihiku (Southland) landscape has been a formidable stimulus and has enabled me to reevaluate my origin and their regional characteristics through secondary sources. The last eighteen months of study has resulted in a body of work that signals a watershed in my development. New areas of research have emerged which will become an essential element in my ongoing practice. Further investigation of the themes Bi-Cultural Tools (Fig 14) and the Old wrecks of Ships in Bluff Harbour (Fig 18) will prove fruitful, in expanding my sources of imagery.

During the development and production of this body of work it became increasingly apparent that the work return, to the regional context. This has been made possible by the generous sponsorship and support of P & O Containers Ltd to underwrite the expense of freighting the work back to Murihiku (Southland) New Zealand. This situation presents a unique opportunity to again evaluate the work in close proximity to the initial sources.

I again, look forward to the questions and possible new interactions that may emerge as a result of this process.

The real voyage of discovery consists not in seeking new landscape but in having new eyes.

Proust.

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